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cated by melody and harmony combined. 4. Rhythms. 5. Phrasing and motivization. 6. Quality of tone and correctness of intonation. 7. The Indian flageolet.

It was found that: First. The five-toned major and minor scale was used; i. e., the common scale with the fourth and seventh omitted. Second. The Indian was not satisfied with the melody when played without the addition of chords, and whatever was satisfactory to the primitive man was to the trained musician. Also in common with the trained musician, he accepts the common chord as a perfect concord. Third. The question of tonality was often difficult, not to say impossible, to decide from the melody tones alone. Several examples illustrating this are given. Fourth. One of the most notable rhythmic peculiarities of these songs is the grouping of pulses into measures of different lengths. Another is the mixture of twos and threes in the same measure. Rhythm is difficult, but the element most developed in music. Civilized music has not surpassed it. Fifth. There is a rich variety of phrasing. Their spontaneous expression of feeling in tones are within their limits artistic. Nature seems to have taught them "motivization," as our professors of composition teach their pupils. Sixth. Some of the melodies are beautiful. The general impression is that they are not so, on account of noise of accompanying instruments. The high pitch of the voices is distracting. The songs are the expression of excited feeling, and the singers are stirred up almost to frenzy. Strangers, too, have no idea of the meaning and spirit of the music. Many songs are the fervid expression of the Indian's most sacred beliefs and experiences. Much of the music is profound, high and ennobling, and the better it is known, the more this will be seen. If the deficiencies of Indian performance on the side of sensuous music were removed, and a beautiful quality of tone by orchestra or voice were secured, its impression would be improved. Though possibly the accessories are necessary. But these beautiful chorals will certainly always remain the expression of genuine religious feeling, and I doubt not their merit will be recognized. Seventh. The flageolet is a rude instrument of red cedar, evidently built "by guess."

The merits of Indian music consist, first, in an elaborate, well-developed rhythm; second, in fresh, original, clear, characteristic expression of the whole range of emotional experience of primitive people.

The problems presented in this study are two: First. The origin and function of the music. Second. The psychological, physical and acoustic laws, in accordance with which the musical phenomena have become what they are. In answer to the first: These songs had their origin in feeling, and their function is to express feeling. Second. The Indian song is an absolutely spontaneous natural product. What correlation of the mind with the auditory and vocal apparatus, and of these with physical laws of acoustics, determines the course of melody? This suggests numerous questions. For instance, why are melodies based on the five-toned scale? A possible solution is that the harmonic sense is universal. In the Indian the harmonic sense is latent, but his sense of a tonic chord and related harmonies is probably the same as ours.

CORNELLIA W. DRESSLAR.

*Russian Folk-Songs. A Study in Musical Psychology.* J. C. FILLMORE. *Music*, June, 1893.

The Russian folk-songs are wholly spontaneous; the natural product of the free, untrammelled impulses of human nature. The

musically uncultivated Russian, like other primitive men, regards his music as the expression of feeling, of moods and emotions. The national folk-songs reveal the national character. The perception of the musically uncultivated man is completely in agreement with that of the most highly trained musicians as regards the primary relation of music to feeling, its function as the natural means of expressing emotion, and the characteristic types it assumes.

The utmost that music can do, is to express so definitely the emotions naturally arising from an event that, when we are once given a clue, the feelings expressed may suggest the ideas which awaken the feelings. Unlike the primitive music of other races, that of the Russian has no five-toned scale. This is the common major scale with the fourth and seventh omitted. The complete diatonic major or minor scale is used. This implies a stage of development in advance of that in which songs are made up of five tones only, or a natural musical endowment superior to that of most primitive races. The development of the five-toned scale into an eight-toned one is explained, and different theories given. But the dual nature of harmony has not yet been proven.

The theory that the minor chord is due to our perception of the undertone series, depends primarily on the assumption that the minor chord is a perfect concord. Though it is commonly assumed to be so, the fact that the Indians, as well as Bach, will end a minor song with a major chord, will have to be otherwise explained. In singing the minor, he is guided by no preconceived theory. He freely expresses himself. One reason why his effort at spontaneous emotional expression should take on the shape of the successive tones of a minor chord, with a filling in of tones which imply the dominant and sub-dominant chords, is that the five-toned major scale is easy to sing, and the five-toned minor is not only as easy, but is made up of the same tones in the same order. In changing them from a major to a minor key, only the starting point is changed, and not the melody or harmony. Fourteen "Russian folk-songs" are given, including a "love song," "harvest song," "comic song," and others, in Great Russian and Little Russian (Cossack). All are supposed to be characteristic types, and to reveal the state of feeling which prompts each song. C. W. D.

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## II.—NEUROLOGY, MORBID PSYCHOLOGY, INSTINCT.

By ASSISTANT PROFESSOR C. F. HODGE.

*The Nerve Cell Considered as the Basis of Neurology.* A. E. SCHÄFER. *Brain*, Vol. XVI. pp. 134-169. 18 Figs. in text. 1893.

An important point in the terminology of the subject is first to receive attention. In 1891 Waldeyer proposed the term neuron to designate the anatomical unit, cell-body with processes attached, of the nervous system. Schäfer insists that just as we include processes with the cell-body in all other tissues, so here the term nerve-cell should be held to its primitive meaning and cover body and processes. Waldeyer's term "neuron" Schäfer appropriates to designate the axis-cylinder process. Protoplasmic processes are given the appropriate name of dendrons. With these terms clear, it becomes possible again to classify nerve-cells intelligently. "All possess at least one neuron." They may be dendritic or adendritic,